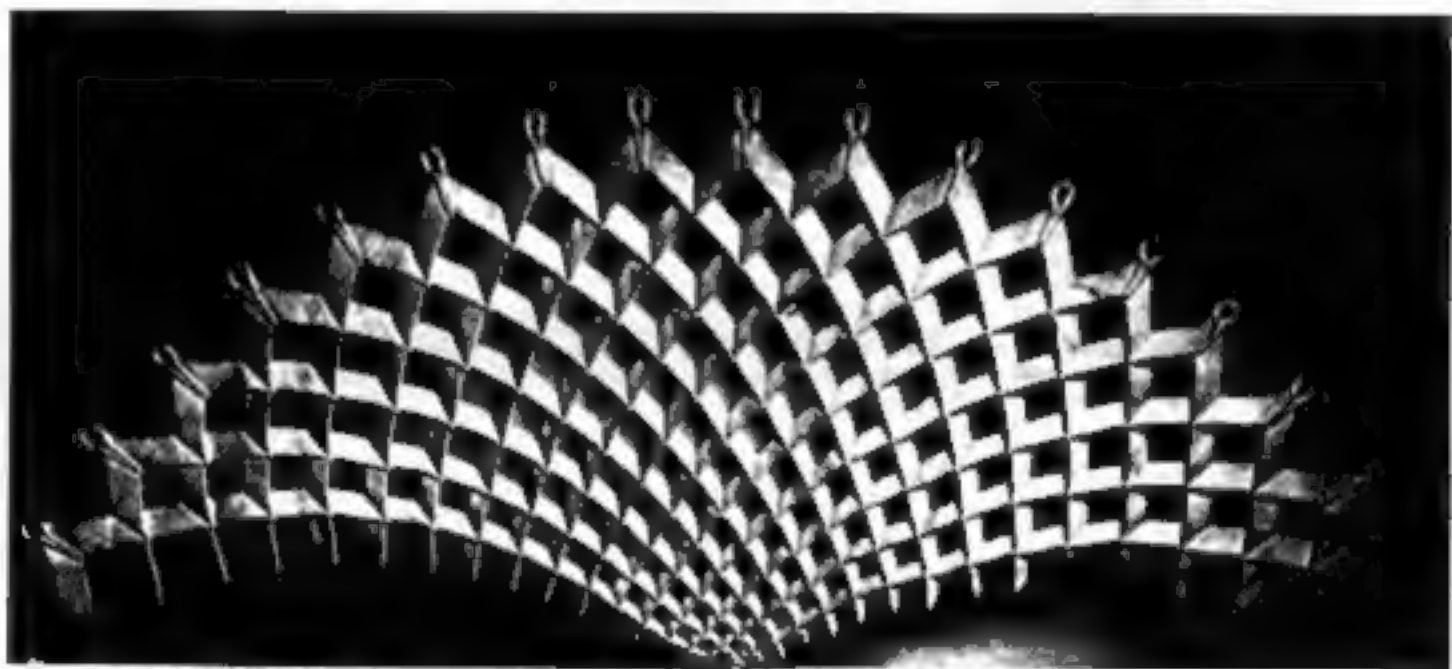


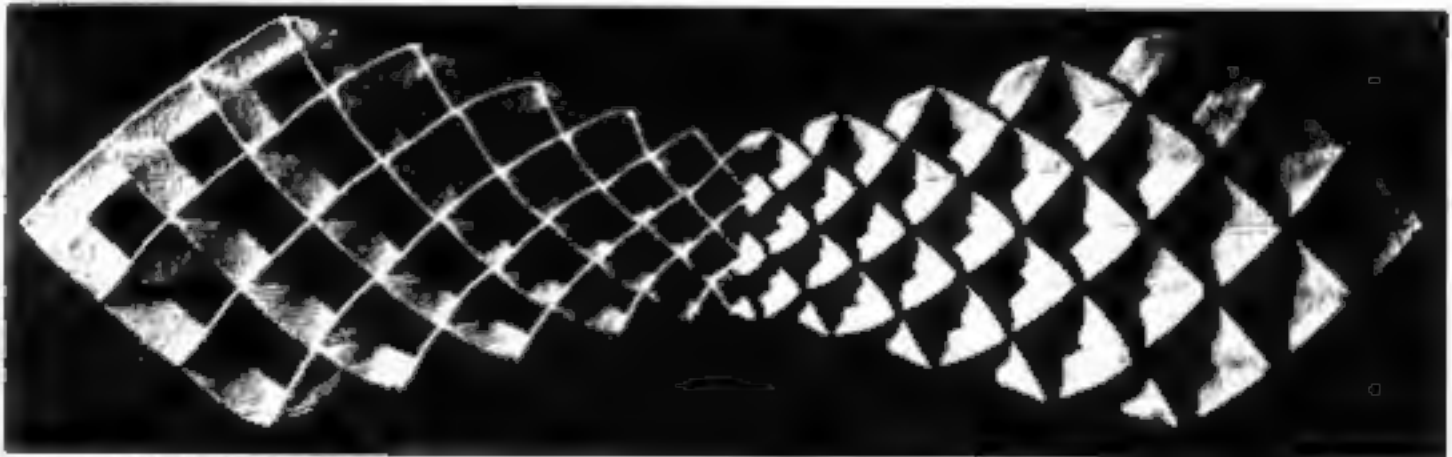
Ylem

ARTISTS USING SCIENCE & TECHNOLOGY

Ylem (Eye-lum) 1. The primordial stuff out of which the universe emerged. 2. An emerging group of artists who believe that science and art enhance each other and human understanding.



Increments © 1984 by Joan Mischak-Pagau



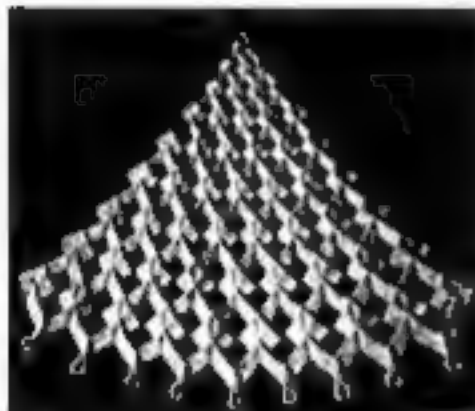
Flattens © 1984 by Joan Mischak-Pagau

Vol. 5, No. 1

Making Data Real

January 1985

by Trudy M. Reagan



Jean-Michel Papez, winner of numerous awards and commissions, specializes in unique flexible constructions designed for specific architectural spaces. These large-scale structures have led to much research and experimentation, and she has written three books and lectured extensively on her philosophy and techniques. She says, "My work is a manifestation of a personal search for synthesis - a desire to create equilibrium between art, architecture, nature, technology and self. This synergistic pursuit emanates from an interest in topology, the phenomenon of the warped flexible surface. My medium is any pliable linear element that lends itself to these topological principles. This interest in topology has led to involvement with all five dimensions, especially gravity and its effects on pliable planes. Intrigue with this phenomenon is my primary motivation for creating this linear series of wondrous suspended sculptures. These geometric compositions are tectonic in scale and incremental in themes. It seems significant, logical, and apropos to pursue and express these yet unexplored facets of our era and environment."

This newsletter is published bi-monthly and distributed to members of Ylem. Membership application is on page 7.

Ylem Newsletter

Trudy Myrrh Reagan, director
 Mark Barstein, editor
 David Healy, art director

Contributions are most welcome. Drawings, graphic pieces, photos, with explanation; submissions to "Opportunities", "Calendar", short book reviews, gallery reviews, or articles are sought.

Reading about Renaissance Florence, or Paris during the Impressionism and early modern periods, a person is struck by how many eminent artists knew each other face-to-face. While it is certainly true that not every group of artists makes history, fascinating artists who have appreciative peers often create themselves in their work. As Ylem has grown, wonderful people who have been working separately have been able to discover others who understand their quest. Ylem forums themselves don't give us quite enough clency to build these connections, but lately some of us have been having supper together afterwards. Moreover, an unusual number of parties and field trips are coming up. For paragonia buff, we have a conversation for a real "touch-feel" one at the World Dance at the Exploratorium on Saturday morning, January 12th. Two weeks later Trudy Myrrh Reagan will host an Ylem party at her home in Palo Alto. She'll show some Ylem slides and make patterns with a low-power laser.

Down in Cupertino on Saturday, February 21, folks who joined Ylem because it is a way to learn about computer graphics will have a golden opportunity: Lili Quirós has scheduled us to be "invited guests" at her introductory computer graphics class at De Anza College. Class members will help convince me the Apple computers and Kodak drawing aids, while others of us try out some of Lili's graphic software collection. Don Cannon will arrive at noon to discuss his screen prints. Those with access to an Apple IIc may bring a disk with format DOS 3.3 so that they can be given a small program to use on it. With 40 computers, a good time should be had by all. Finally, on the evening of March 2 to the East Bay, Fred Sizer will host a party in Orinda, where soon artist Bev Reiser hopes to have her latest piece installed. Fred is the organizer of the conference described by the newsletter insert, and Bev is helping him. (Details for these events are on the calendar).

Even at forums, more exchange will take place between members from now on. Paper and tape will be provided for members' needs, offerings, and announcements for posting with the other announcements. Attendees are encouraged to bring newsletters from related organizations to lay alongside the Ylem handouts. Finally, something that will promote the exchange of ideas and help Ylem financially will be the Forum Book Exchange. Book (and record) donations may be brought to the forum or any other Ylem gathering. They will be sold at bargain prices at the forum during intermission. And, as always, attendees are encouraged to bring art to show. There are still more benefits to members. In 1982 we were able to negotiate a group price for postcard reproductions of several members' works. We plan to do this again. We would like to hear from anyone wishing to participate, or having information about printers and prices for either black-and-white or color.

By June we also hope to complete a videotape of Ylem artists' work to show at the conference "The Design Process Case Studies for Tomorrow" (see insert). Another benefit of producing this tape will be that it is a way to show the quality and excitement of Ylem art to schools and corporate donors. This tape will be based primarily on the slide show given last October. However, we are still accepting slides of work! Also, if a videotape already exists of your work, or you have technical advice to offer please call. How to implement this project, and how to use it afterwards will be discussed just before Trudy's party, at 7:30 on January 21st.

Besides the conference on architecture, we have also been contacted by Putaworld, SIGGRAPH '83, and the Stanford math department (see Opportunities section). A surprise package arrived from Japan: a videotape by computer artist Masahito Karasawa, which we will show at the coming forum. It was addressed to the "Ylem Office", which consists of two file drawers, six diskettes, and a few volunteers. Considering our reputation, we have done a great deal with very little, but the time is approaching when these beautiful contacts may be neglected for lack of help. A public information committee to do mailing, phoning, and making visual presentations at schools, corporations, and other groups, is particularly needed. Also needed is a group to help with SIGGRAPH, which is at last being held in our own frontyard. We would be thrilled to hear of ideas for exhibits and demonstrations that Ylem could do. The local SIGGRAPH office in the East Bay could also use some help in the massive effort of planning computer art exhibits for the 25,000 participants. Call Louise Barr at 415/653-8444.

Electronic networking would be a natural for us, if we could find a computer net with an art special interest group that we could join very cheaply. Information needed!

We have all enjoyed the improvements in the newsletter brought by David Healy and Mark Barstein. However, we stack our decks out financially to do it. Fortunately, the newsletter will itself. Give us the names of your friends, and we will send them sample copies. Tell people about us. Those of you reading a sample copy, join and sustain Ylem! - Other ways readers may help is to give gift subscriptions, or to invite your company to join as a corporate member. - The public information helpers will visit corporations to present Ylem artists' work and describe the additional benefits of corporate membership. Our goal in the coming year is 30 new corporate members.

At business meetings we have discussed ideas for a fundraiser, but have thrown out most of them as being costly in effort, money, and risk. The only one that is completely painless is the new, soon-to-be traditional Forum Book Exchange. Since all materials not sold at forums will be sold at next book and record

continued on Page 7

Synopsis of "The Notion of Motion"

Ylem Forum, December 1984 Stanford

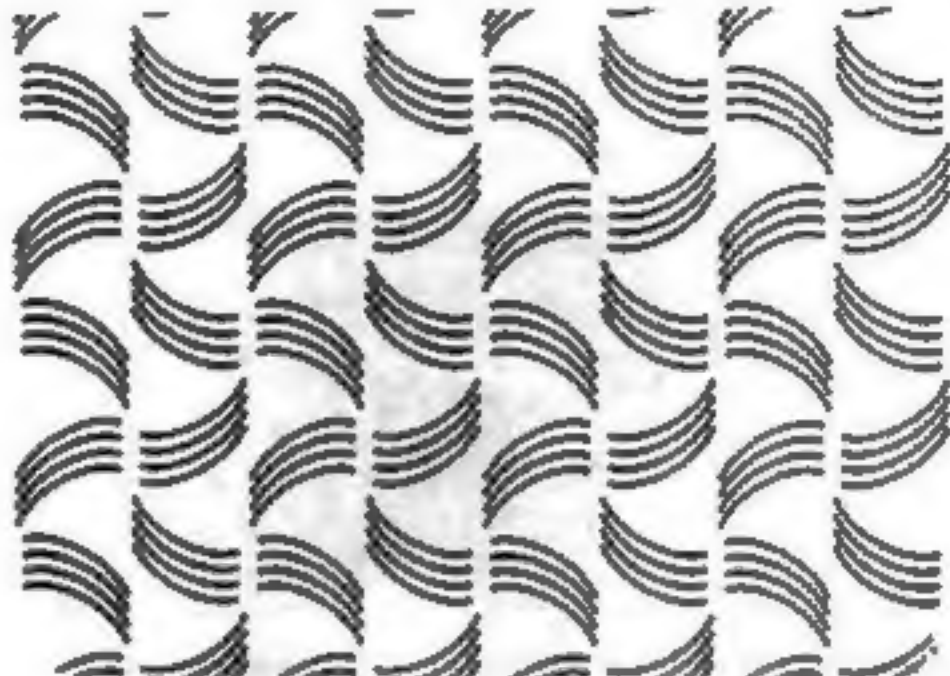
by Mark Burstein

Stanford was abuzz with Christmas festivities, including a crafts fair, entertainment, and hordes of frazzled shoppers and into the belly of the beast came Ylem. The theme of this meeting was "The Notion of Motion" and was presented by Louis Brill.

Our first speaker was Jerome Kirk, creator of magnificently large moving sculptures of exquisite delicacy and balance. (His work was featured on the cover of the last issue of Ylem). The pieces move slowly ("so much of this world is in haste"), and take on entirely different meanings as their configuration changes. Of great and gentle strength, they move rhythmically with the turbulence of the wind. He brought scale models and slides of the bigger pieces, and claims as his inspirations: women, birds, bicycles, Japanese fans, the palms of Venus and the "feel of form".

Jean Milleg, whose biofeedback machines are driven by the electric activity of the brain, spoke on "What you think is what you see, how focus defines reality." Her major work (also featured in last month's issue) utilized isolation circuitry to measure the brain's electric activity (frequency, amplitude) and translate it interactively via a microcomputer to frequency, pitch, tones, and color. Her interests in "reconciling bodies in a reconciling universe" was documented in slides of her life's journey through parapsychology, child education, and psychiatry. She brought slides of her influences: the impressionists ("reality is light"), infrared photography, microphotography of bugs, lizard scales, translucent colors, plastic vein sculptures, secondary phenomena (ghostem colors) and the final electromagnetic epistemology - all that is, is light.

Larry Cuba next presented some of his entertaining computer graphic movies. The first film, "378", produced on a Vector General using "GLASS" software, was a parade of dots set to meditative flute music. Their rhythmic choreography produced fountains streaming, turbulence, spheres within spheres. It is amazing how something as abstract as a stream of dots can produce laughter and tears from an audience. The next film "Two Space", set to gamelan music, was a mosaic of patterns in windows, repeated to a synergistic effect. Optical tricks relying on persistence of vision produced paradoxical patterns of negative space. The field was a galactic playground, somewhat like primitive bark painting designs, on which vector worms roamed frolic. He then showed us some of his experiments from work in progress, on Zgrass soft-

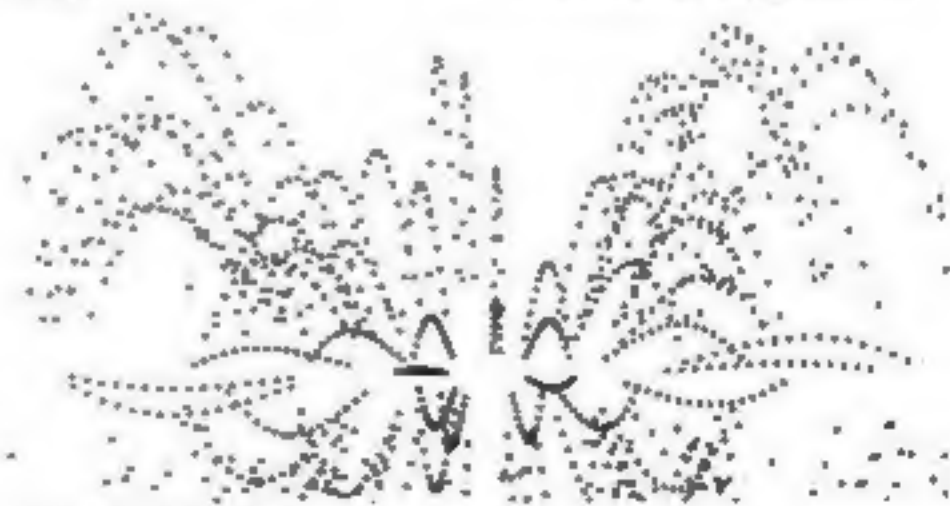


from the film, "Two Space" by Larry Cuba

ware, a higher level graphic manipulator. This time, using raster graphics emulated Larry's "Angie worms" to have an extra dimension, using drop shadows. All lines were 0, 45, or 90 degrees to minimize jaggies. They snaked all over the screen, obeying certain laws of formation, breakup, bumping, pattern, movement, pattern. Months of programming and weeks of computing produced just minutes of screen time. Despite the differences in the hard- and software, there was a remarkable consistency of artistic vision and style.

Louis Brill presented a lightshow, an event popularized in the 1960's, actually invented in the 1920's by Thomas Wilford. To the music of Brian Eno, we were transported by mist, clouds, coronas, spectral whippers to a smoky psychedelic moonscape with an opalescent egg. He explained that the system was essentially a controlled light source with an effect wheel, a palette of condenser lenses and reflective textures in different optical relationships.

We then adjourned to whatever "notion of motion" we used as transportation home.



from the film, "378" by Larry Cuba

Making Data Real

Making Data Real is the theme of our upcoming forums, and also the business of two of Yiem's corporate sponsors, Pacific Data Images and Gould Electronic's Image Processing Systems.



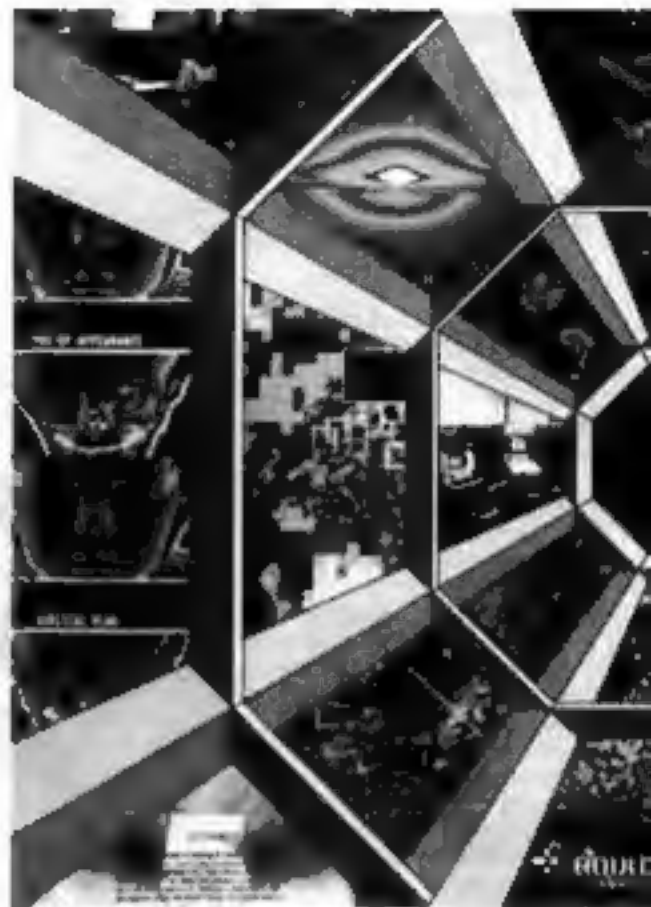
Max's Place by Adam Chin, PDI

Pacific Data Images

Pacific Data Images produces 3D shaded computer generated animation for the entertainment industry. By combining skills in both computer graphics technology and graphic design, PDI offers its clients innovative state-of-the-art computer animation. We begin with a story board or a rough idea, and by working with the client's own art director or our in-house designers, produce a polished animated product.

PDI's animation is produced with our own proprietary animation system which creates full-color, anti-aliased, shaded 3D animated images. Camera position and focal length, object definition and position, colors, surfaces types, and lighting are all controlled with a variety of interactive tools and our own "script" animation language. Our tools emphasize quick prototyping and easy modification to animations, since client feedback and changes are so important in our market. Images are created at television resolution, an can be output either to film or directly to one-inch video tape.

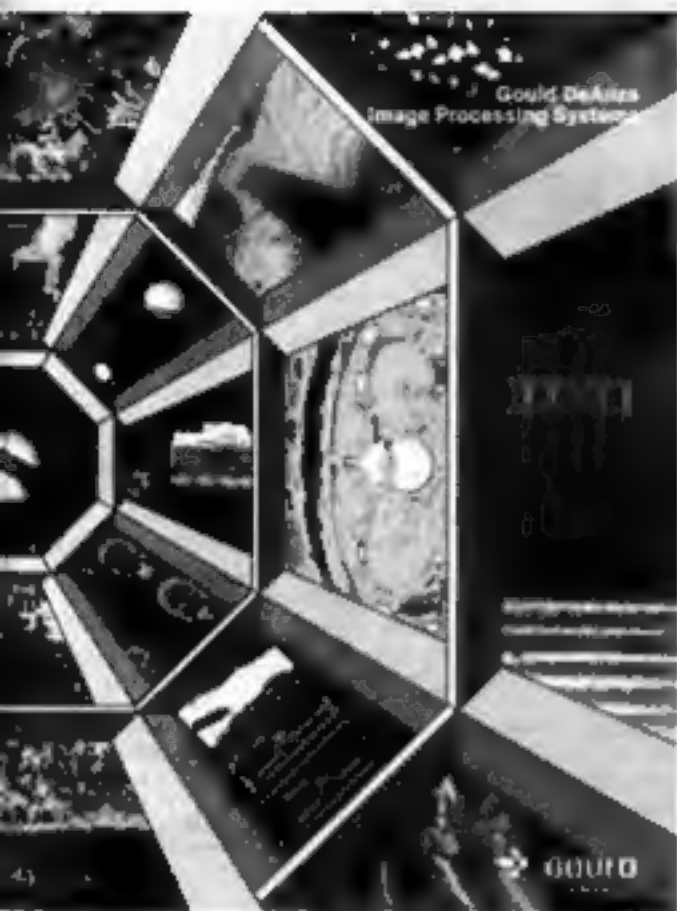
We currently compute our animation on Ridge 32 computers. All of our software is written in the programming language "C" under the Unix operating system. We use an IMI 500 real-time vector system for interactive motion design, and Raster Technology framestores for color workstations.



Computer World by DuAnza



Poolside by Thaddeus Beier, PDI



Gould DeAnza Image Processing Systems

Gould DeAnza Image Processing Systems have an enormous range of applications, as evidenced by their sampler. Some of these images are: enhanced LANDSAT photos of geographical terrain; pseudo-colored astronomical imagery; medical scans; geological maps; battle games for the Army; and television advertising. They write: Let our IP8500 Image Array Processor speak for itself. Several recent options make its performance as dazzling as its picture. The IP8500 memory access and architecture are superior in storage capacity, speed and addressing flexibility. Our new extended memory option quadruples previous storage with up to 20 individual 1024 x 1024 x 8 bit image-tiles based on 64K dynamic RAM memory. Each has independent zoom, pan and scroll, as well as a selectable intensity transformation table. A new high resolution option is also available and includes a video output controller offering 1024 x 1024 pixel imagery in monochrome or full color.

Our Library of Image Processing Software (LIPS) has recently been expanded. A comprehensive, general-purpose package, LIPS will improve all image-processing operations. Its "command processor" and "help" instruction programs also maximize user efficiency and convenience.



Yiem Calendar

Jan. 12, 10:15-11:30

Yiem Field Trip - The Turtle Down. This is the one exhibit at the Exploratorium that requires a reservation. \$5.- Info. and reservations: Shaohana Dubiner, 1447 Cabrillo, S.F. 94112; 415/221-3595

Jan. 13, 10

Berkeley Art Center Exhibition - group show includes Ken Herrick's neon column. 1275 Walnut St., Berk.; 415/644-6895.

Jan. 14-1

Holography: Critical Review of Technology. Los Angeles Marriott Hotel, L.A. Fee. Info: SPIE/L.A. '85 Symposium, P.O. Box 10, Bellingham, WA 98227-0010; 206/876-3290. Proceedings will be published. Also see Industrial Optical Engr. Exhibit, Jan. 20-5.

Jan. 26, 7:30 pm

Short Yiem Meeting -before party, (same location as next item). Subject: Yiem public relations, and videotaping Yiem slide show.

Jan. 26, 8:30-11 pm

Yiem party, at studio of Trudy Myrrh Reagan, 967 Moreno, in Palo Alto. Bring finger food. Directions and RSVP, 415/336-9593.

Feb. 2, 11 am

Yiem Business Meeting. Exploratorium - at entrance ask how to find The Classroom. Please be on time! It is a mile from Ft. Mason.

Feb. 2, 2-3:00 pm

Yiem Forum - "Making Data Real". Fort Mason Center, C260, Marina & Laguna, S.F. See back cover for directions. - Free - bring friends, bring art to share. Bring books to Yiem book exchange (proceeds benefit Yiem).

Feb. 16, 14pm or so

5th Annual Valentine's Graphics Gathering. UCSF, Applied Science Bldg. #220, Santa Cruz. Festival of computer art and software aesthetics includes presentations, demos, networking. Free! bring art. Yiem folks are urged to cook up some heart art for the occasion. Computer-assisted hearts (no patternmakers) especially appropriate. Info: Knoware Institute of Technology, 408/429-9000.

Feb. 23, 10-1:30pm

Yiem Hands-on Computer Graphics. De Anza College, 21250 Stevens Creek Blvd., Cupertino, Room 5 81. Free, no experience necessary (see Yiem Notes). Enter off McClellan Rd., turn left; or, from Stevens Creek, drive all around on Campus Dr. Park

on North side of campus behind library. A free copy of a small program will be given to anyone who brings a diskette with format DOS 3.3 for Apple IIe. Info: 408/446-4350, party use or late pm.

Jan. 10

Gargione & Cherry - Holograms, light sculpture, & paintings. Helos Gallery, 1792 Haight St., S.F. 94117; Info: 415/666-1040.

Mar. 17 - Sept. 16

Tsukuba Expo '85. Tsukuba Science City, Ibaraki Prefecture, Japan. A \$2 billion fair of 21st century technology. - Info: Fukokusanjin Bldg. 23F, 2-3 Uchisaiwai-cho, 2-chrome, Chiyoda-ku, Tokyo 100, Japan.

OPPORTUNITIES

Now

Art related to mathematics sought, including computer graphics, graphic design, visualization of mathematics, and polyhedral models, for Stanford Mathematics Department efforts. Info: Scott Kim, P.O. Box 9414, Stanford, CA 94305; 415/328-3360.

Apply soon

Palmerworld Expo '85 at Moscone Center April 18-21, will feature products in many fields from robotics to architecture. Product booths are \$950 for 30' x 30' booth. It also runs space to artists at \$9 per square foot, and one to video artists go----- Info: Crest Int'l, Rick Heron, 948 Emmett Ave. #14, Belmont, CA 94002; 415/995-2625.

Deadline Jan 18

Museum Competition '85. Accepting proposals for exhibition design for concurrent exhibitions, Summer '85: "The Critical Edge: Controversy in Recent American Architecture" and "Future Forward". Info: Newport Harbor Art Museum, 630 San Clemente Dr., Newport Beach, CA 92660.

Deadline Jan 20

Birmingham Int'l Educational Film Festival. Categories include "Mathematics and Science", "Applied and Performing Arts". 3/4" video also eligible. Info: BIEFF, Margaret Miller, Alabama Power Co., P.O. Box 2641, Birmingham, AL 35291.

Info Deadline Jan. 21

"New American Talent" juried exhibit. All media. Awards \$2000. Info: Texas Fine Arts Assn., Box 5200, Austin, TX 78763; 512/453-5312.

Deadline Late January

Monitor Awards, Videotape Production Appl. Categories include "Computer Animation", "Special Effects". Info: Video Prod. Assn., Janet Luter, 585 5th Ave., 2nd floor, NY, NY 10017; 212/986-1414.

Jan. 28 - May 10

Computer Graphics Course. East software (in-res. 16.7 million colors). Instructor: Donna Cohen. \$700. Academy of Art College, 749 Taylor St., San Francisco; Info: 415/673-4280.

Deadline Jan. 30

Copy Machine Art: A Juried Show. For PROS send SASE to Art Department, L. A. Harbor College, 1111 Figueroa Pl. Wilmington, CA 90744; 213/518-1000 x370.

Deadline Feb. 1

National Educational Film & Video Festival. Categories include "Physical Science & Mathematics", "Film as Art". - Info: NEFV, Sue Davis, 314 E. 10th St., Oakland, CA 94606; 415/465-6883.

Deadline Feb. 1

San Francisco Int'l Film Festival. Categories include "Experimental". 3/4" video also accepted. Info: SFIFF, Stephen Horowitz, 3308 Calif. St. #201, S.F., CA 94118; 415/221-9055.

Info Deadline, Feb. 1

Exhibition Screening. All Media. Proposals accepted for screening for 1983-6 exhibit schedule. Send 30 slides, resume, & SASE to: Susan Moldenhauer, Mgr., Smith Gallery, 102 Visual Arts Building, Penn State University, University Park, PA 16802.

Deadline Feb. 1

Valentines by Artists. Open to all women artists and writers. All media. No fee, juried. Info: Elaine S. Weisman, The Woman's Building Gallery, 1727 N. Spring St., L. A. CA 90012; 213/222-3477.

Deadline Feb. 15

Just a Minute - TV Works. Media: any 60 sec. video or film or 3-D work. Juried. Info: TV Works, School of Art, CalArts, 24700 McLean Parkway, Valencia, CA 91355; 213/280-9618.

Deadline Mid-February

Atlanta Film & Video Festival. Categories include "Experimental". Info: APVF, 972 Peachtree St. #213, Atlanta, GA 30309; 404/374-4756.

Deadline March 15

SIGGRAPH '85 Art Show. Media: Computer Art. Info: SIGGRAPH '85, 111 E. Wacker Dr., Chicago, IL 60601; 312/644-6610.

Deadline Mar. 21

State Capital Vietnam Veterans Memorial. Design for sculpture or monument. Awards. Open to Ca. artists only. For PROS send SASE to: Dept. Veterans Affairs, 1327 "O" St., Sacramento, CA 95814.

Deadline

Animation Classes: multi-year program that is the only one in a Northern Ca. community college. At least one entry-level course is offered each quarter, as well as one advanced course. All are evening classes. Info: Tom Finckhough, Film Studios Dept., De Anza College, 21250 Stevens Creek Blvd., Cupertino, CA 95014.

March 2, 1985

Yiem Party at Fred Sitt's 18 Evergreen Dr. Orinda. 415/ 254-0539 At end of long driveway, park on street. continued on Page 7

Random Access

by Mark Durstein

View Master continued from Page 2

stores, their subject matter doesn't have to be relevant to our members' interests. As some as donations become tax-deductible, we will let you know in the newsletter.

Information about any of the above, and especially offers to help with public information, videotaping, or SIGGRAPH '87 may be directed to the Ylem address, or Trudy Myrrh Reagan at 415/856-8972.

Opportunities continued from Page 9

Write and Speak Quarterly, IBM Computer Graphics Classes, Art 53. Introduction - use Apple IIe, Knoll hi-res graphics tablet, learn simple programming; Art 54a, Art and the Computer - some experience needed. Both hi-res and lo-res graphics programming. Info: Lili Quirk, Art Dept., De Anza College, 31250 Stevens Creek Blvd., Cupertino, CA 95014.

Doodles May 26 Creativity and Madness. The American Institute of Medical Education invites participation in its conference. Please send an outline, summary, or copy of your paper to AIM ED, Program Comm., 2625 W Alameda Ave. #904, Berkeley, CA 94705. Pacific Grove seeks proposals by visual artists in all media interested in participating in future public art projects. Send proposals w/ 20 slides of recent work to: The Pacific Grove Art Center, 346 Lighthouse Ave., P.O. Box 613, Pacific Grove, CA 93950; 408/375-2308. **SIGGRAPH, S.F. Chapter** - has meetings to discuss aspects of computer graphics that are fairly technical. Info: Lou Katz, 415/930-8870.

Buckminster Fuller Institute has moved from Philadelphia to Los Angeles, where it plans to create a permanent facility with archives. Many special projects are in the works. Reth Aarwa, one of his former madmen, is on the board of directors. Send for a Dynastion Artifacts Catalog, or mail \$6 for a newsletter subscription: Buckminster Fuller Institute, 1743 S. La Cienega Blvd., L.A., CA 90033; 213/837-7710

Exploratorium membership, \$38, entitles you not only to free admission and a subscription to their award-winning popular science magazine, but other discounts and privileges as well. Info: Exploratorium, 3601 Lyon St., S.F., 94123; 415/563-7337.

The Artists' Survival Manual by Tony Judith Klayman with Colbert Salsburg. \$13, paper, \$23, hardcover. Available from Bay Area Lawyers for the Arts, Fort Mason Center Bldg - C. S.F., CA 94133.

The Studio of Visual Technology is a "high-tech atelier dedicated to the advancement of technologically-based art" and, incidentally, our avant-garde computer systems. It was "created by artists who integrate scientific insight and artistic expression by incorporating new technologies, new media or new forms of presentation. Affiliated artists are provided with funding and facilities to develop the production process necessary for The Studio's goal to publish multiples of their work. These limited editions are marketed to collectors through an extensive network of fine art galleries." They are currently involved with the work of renowned artist Bill Parker, whose plasma sculptures (glass spheres which contain electronic circuitry and complex liquid gases) to create visualizations in the "living energy" of the fourth state of matter. His sculptures can be found in the permanent collection of the Smithsonian, the Museum of Science (Boston) and our own Exploratorium. Write Tracy Saegrove, Visual Technology Corporation, 123 Elm Street, P.O. Box 264, New Canaan CT 06840. (860) 966-0282.

RANDOM ACCESS ITEMS MEMBER JON ALEXANDER WRITES:

"I have a deep interest in space technology and its implications for all people. Specifically, I work to defuse policies which would secure space as an essential arena for the entire man. Part of that work, however, involves promoting the life-affirming potential of space. As might be expected, this dual approach has been somewhat problematic. Members of the right political spectrum are suspicious of or hostile to arms control, while members of the left political spectrum are suspicious of or hostile to space technology. There are exceptions - and I would like to hear of the exceptions among Ylem members.

The Progressive Space Forum, of which I am co-founder, needs more input from artists. My own contributions include the group's logo and a bumper sticker. But we could use the services of artists proficient in illustrations, newsletter design and post-up, and promotional graphics. Payment for these services depends on the level of foundation support the Forum receives in the coming year (most "subsidies" are promising). More than likely, however, payment would be quite modest. Please contact me at Flying Mountain Graphics, 1724 Serrano Ave #201, San Francisco, CA 94109; 415/ 673-1079."

Jon also reports that like physicians, businessmen, and computer professionals before them, artists have formed a committee called Artists for Social Responsibility. Its address is 76 E. Wickenburg, Mill Valley, CA 94041.

FOR TETRAHEDRON LOVERS

The next issue of Leonardo, Vol. 18 No. 4, 1985, will carry an article by one of our Canadian members, Juliet Rowan: "Tetrahedron Modelling: Art/Science Metaphors for Order in Space". It proceeds from models of space-filling polyhedra and experiments with water crystals to his

reflections on the apparent orderliness of the universe. At the end, more than a page of references gives a wealth of material for additional study.

A NOTE OF APPRECIATION

The Graphics Gathering, which will soon hold its 3th Annual Valentine's Festival on February 17th (see calendar), is a remarkable high-energy happening that was one of the chief inspirations for Ylem. Howard Furimaster, who moved here from Princeton in 1979, was anxious to make new contacts. Beginning in the Fall of 1980, Howard the Whirlwind put his telephone in overdrive to bring together all the hi-out people, art, soft/firm/hardware and ideas he could stuff into one room for a spontaneous combustion. They didn't always ignite, but were always informal and fun. Not only did Howard show Trudy Reagan that meetings she had thought of holding were feasible, but he prodded her into passing around sign-up sheets at his gatherings that Fall. Finally, the first Ylem meeting was held one week after the First Annual Valentine's Day Graphics Gathering.

The gatherings moved with Howard to Santa Cruz, and are held less frequently now, "but there will always be one at Valentine's", promises Howard. For many of us, going this year will be like old home week, and we'll repeat in some time somewhere to make Howard a valentine. Others will be glad for the opportunity to see what these free-wheeling, visually delightful festivals are like.

SCHEDULE 1986 - FORUMS AND BUSINESS MEETINGS

Business meetings and forums are held on the first or second Saturday of even-numbered months. The business meeting starts at 11 am, and the forum at 2pm.

Feb. 2 - "Making Data Real"

Apr. 13 - Designing tools for thinking

June 8 - Unusual uses of computers by artists

Aug. 3 - Life

Oct. 5 - Fractal, paradoxes, and ambiguity

Dec. 7 - to be announced

Suggestions for speakers on these topics are welcome.

Watch the newsletter for dates of field trips and parties.

Ylem Membership Application

Send to Ylem, 907 Mission, Palo Alto, CA 94303

NAME _____

ADDRESS _____

CITY _____

PHONE _____

- to receive a sample issue
- \$15 individual membership (1 year)
- \$100 minimum Corporate/Institutional membership (1 year)
- \$10 newsletter only if you live more than 100 miles from San Francisco or Palo Alto.

January 1985 Ylem

Next Forum

Making Data Real

February 2, 2-5:30pm, room C 200, Fort Mason Center, Marina & Laguna, San Francisco

Human Tissues in 3-D, videotape by Pacific Data Images

Maps as Art, Donna van Dijk

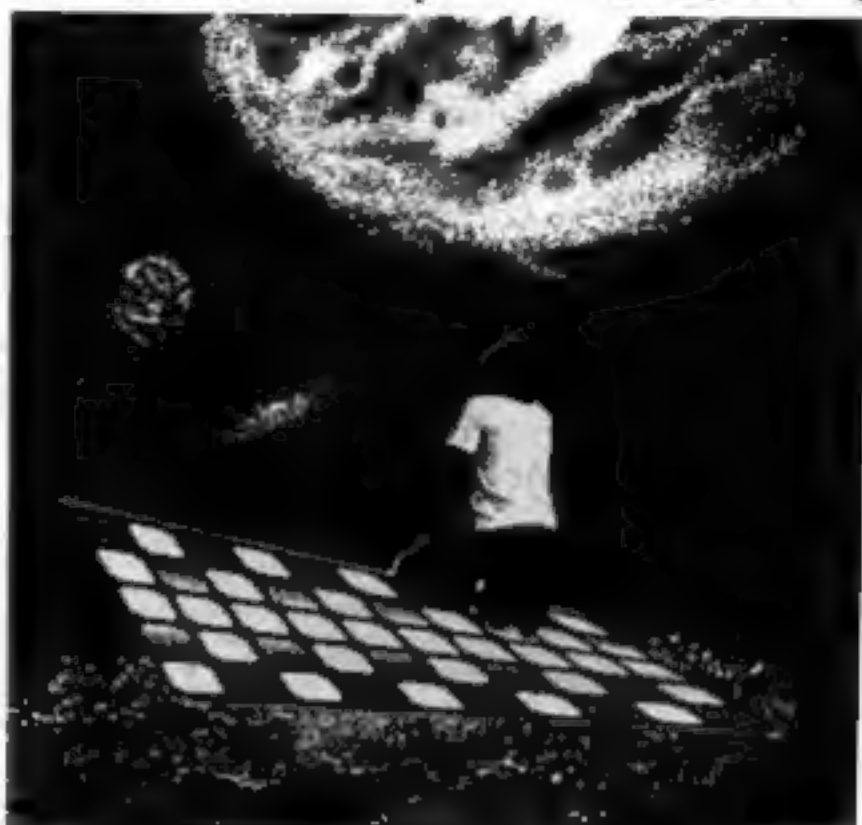
Jean Reinolfisch, curator, Euphrat Gallery

Japanese Computer Graphics, videotape by Masahiko Kurashima

Presented in co-operation with the Fort Mason Center and the Golden Gate Recreation Area.

Free and open to all - bring friends, bring art to show. Bring books for the "Yim Book Exchange".

Directions: Take Hwy. 101 to Lombard St., go south on Laguna 5 blocks. Turn right into Fort Mason Center. Bldg. C is on the far right. By bus: take 450 Redwood, get off at Bay and Laguna. Info: 415/ 856-1000.



Dream (2) Masahiko Kurashima 1989 73

Ylent

1017 Moreno, Palo Alto, CA 94302



Gunard Timmons
P O Box 1102
Palo Alto CA 94302

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